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## Edinburgh Research Explorer

### Smugglerius Unveiled

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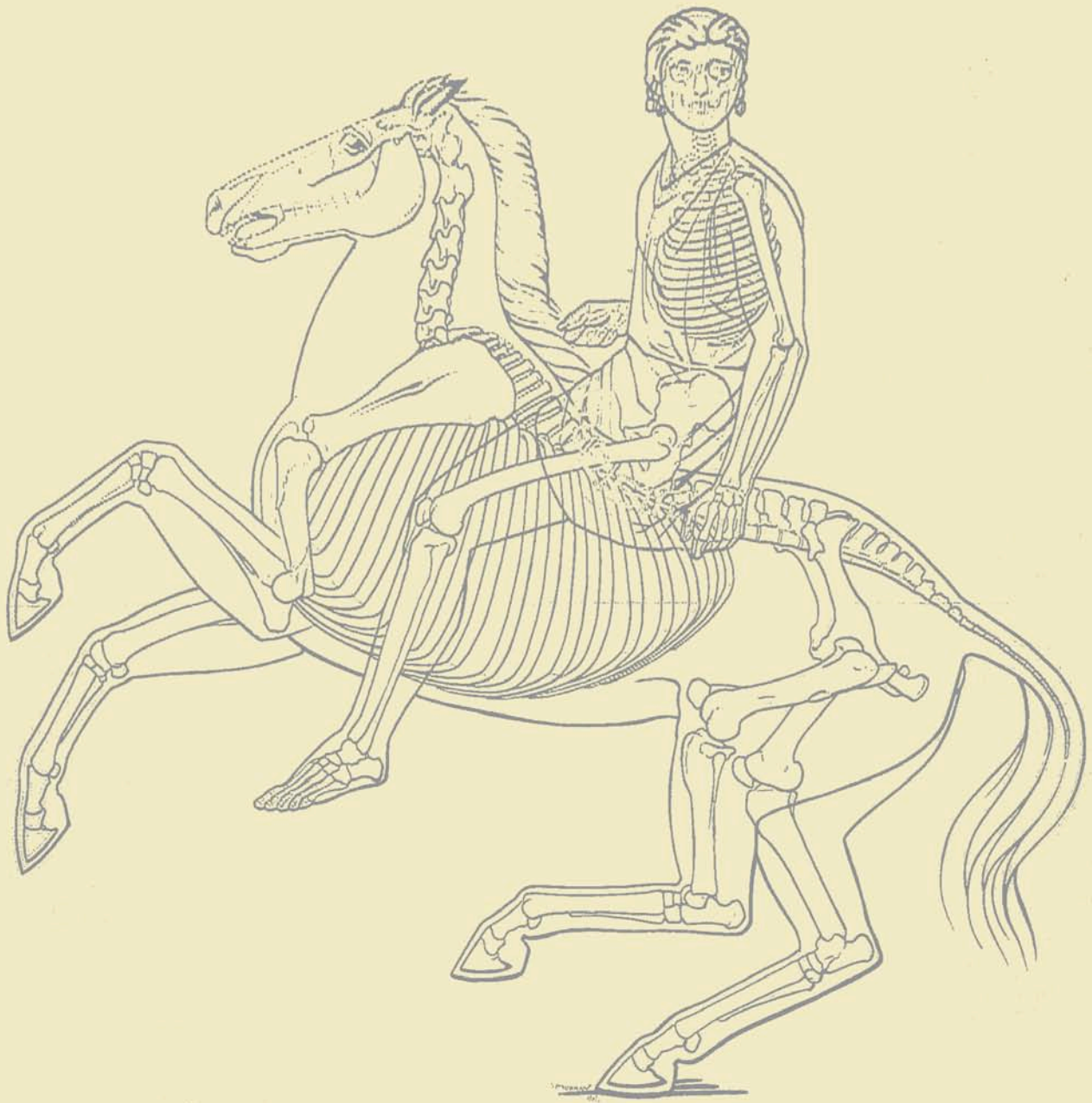
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# **Drawing for instruction:** **The art of explanation**

**Evaluation Report  
Talbot Rice Gallery  
New Year 2010**

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# Introduction

## Drawing for Instruction: The art of explanation

The University of Edinburgh's Talbot Rice Gallery's opening exhibition for 2010 was a first for the UK; an exhibition of art to instruct, a project of rich, diverse imagery and unusual juxtaposition. Researchers, teachers and students, exploring ideas and imparting knowledge over three centuries, have created dynamic and intriguing images.

In 2004 Talbot Rice presented the exhibition *Object Lessons* where we explored the use of the object in teaching and research. *Drawing for Instruction* can be viewed almost as a sister project with the thinking process of drawing as our subject.

Where instructional art could seem to be potentially without aesthetic, the gallery through in-depth research has discovered items that offer beauty in form and detail. These include insights into the natural world, visual realisations of scientific experiments and imagined new cities. The images have been selected from collections held in the Lothian Health Services Archive, Edinburgh College of Art (eca), Edinburgh University Collection of Historic Musical Instruments and Library Special Collections, Royal (Dick) School of Veterinary Studies, Schools of Chemistry, Architecture and Medical Illustration Graphics Lab.

The material was historic and contemporary, the earliest drawing was from the late 19<sup>th</sup> century and the most recent images were new digital drawings for viewing through 3D glasses. An intriguing element came from the School of Veterinary Studies, a collection of early 20<sup>th</sup> century instructional drawings on fabric that functioned as lecture aids before the advent of power point presentations.

In the Georgian Gallery, in further collaboration with eca, was showing *Smugglerius Unveiled*, a sculptural and photographic installation by Dr Jeanne Cannizzo and Joan Smith that was complemented by a display of the unique story of the cast.





# Edinburgh College of Art

This collection consists of work made by previous students across the decades in the college's anatomy and life drawing classes and is used as exemplars for the teaching of current students in the drawing studio. Many are quite clearly working drawings where the thinking process of how to depict three dimensional form on a page is being worked out and a much smaller number are resolved and finished drawings. The oldest drawings here are from the 1880s and continue through to very recent additions, providing an insight on how drawing has changed over the years.

The idea of drawing is an intrinsic aspect of an art college education. Edinburgh College of Art, which evolved from the Trustees Drawing Academy of Edinburgh, had in its remit that of teaching the study of the antique through drawing to apprentices from the trades of Edinburgh. Drawing still forms a vital language across all areas in the college, both as a means of research and instruction and as a discrete activity.

Drawing is:

A point of reference, the study, about looking, the development of a personal visual language, the instantaneous, the revealing of a truth and understanding, the documentation of action, the authentic process of the searching for knowledge, a means of clarification, of orientation and intent, a system of describing what is and what might be, and as a tool for analysis drawing is an incredibly effective and immediate declaration of what is important and what is not.

Gordon Brennan  
Head of Painting  
Edinburgh College of Art



# Royal (Dick) School of Veterinary Studies

The drawings in this collection originate from visual teaching aids of the Royal (Dick) School of Veterinary Studies.

They include a large group of cloth illustrations of anatomical and histological structures created by several staff members of the then Royal (Dick) Veterinary College, including O. Charnock Bradley, who was appointed Professor of Veterinary Anatomy in 1900 and became Principal of the College in 1911.

The drawing of a skeletal horse and its skeletal rider was situated high on the east wall of the Anatomy Dissection Room at the Royal (Dick) School of Veterinary Studies, Summerhall since its conception (in the 1920s), where it has inspired undergraduate veterinary students for the last 80 years. It has served as a reference point for comparative skeletal anatomy, enabling the student to see the similarities and differences between the arrangement of limb bones in the horse and the human. Cases containing the bones of domestic and other animals have been arranged on a balcony around the dissection room of the Veterinary School for over 130 years to further support this comparative anatomical study and reference by students. The artist was Edinburgh based, James Turner Murray (1866-1931).

Murray at the time of making this drawing also illustrated anatomical textbooks, such as 'Topographical Anatomy of the Head and Neck of the Horse', 1923, written by the then Principal Professor O. Charnock Bradley, who used them in dissection classes.

Also included is a set of drawings by Charles Landseer R.A. (1799-1879) showing skeletal and muscular form of horses. Landseer was an English Painter and Keeper of the Royal Academy of Arts, Trafalgar Square, London. One of seven children of John Landseer A.R.A, a well-known engraver and writer on art, Charles was an older brother of Sir Edwin Henry Landseer. The display is shown in comparison to student's use of drawing in examination papers shown here as laminated copies.

The selection from the Vet School is completed on the adjacent wall by a drawing from Frances Richardson *Dog skeleton in dissection class*, created during her period as Artist in Residence in the School.

Further details of the drawings are available on request.

Dr Alastair MacDonald  
Veterinary Biomedical Sciences  
Royal (Dick) School of Veterinary Studies



# Architects' instructions

*Architects do not build; they prepare Instructions-to-Build.*

This collection is part of a project by a current student in Architecture:

Model, scale 1:100.  
6 x prints of template drawings  
6 x laser-cut card templates  
1 x print of a sectional construction drawing, scale 1:50

The terms drawing (*dessin* in French) and design are closely related. That they are interchangeable goes some way to explain the instructive aspect of drawings in architectural education. However, there are further operations of instruction in architecture because of the relations between drawing, design, modelling and building. The metaphors we associate with the idea of drawings are equally applicable to design, modelling and building processes: we draw but it can also be said, for example, that we design, model and build on, above, below, in, out, up, through and between things.

Therefore, it can be said that architectural drawings hold the key to opening instructive exchange between their actions (technique) and subjects (buildings). Such exchange takes place between series of implicit and explicit instructions. In fact, teasing out the relations between implicit and explicit instructions could be said to be the task of architectural education.

Of the implicit instructions, two of significant import to educational programmes should be highlighted: first, those that operate between tutor and student, and second, those structured as a design process and that form the basis of self-instruction. Pedagogy attempts explicit instruction. This is translated and embedded in the student's response to it. Once a drawing is made the initial instruction can only be implied. As a project develops so this transfer between explicit and implicit instruction recurs. The pedagogy represented by this collection encourages design processes to be established with similar rigour as that applied to scientific experimentation. The suggestion is that the implicit aspects of instruction, both previously formed and those newly discovered, may be registered and through elucidation and further drawing made more explicit.

The explicit instructions contained in this collection of drawings concern a student's proposal for the design of a building, *The Medici Banking Museum, Florence*. The model has a kit of parts. Computer aided manufacturing technology was employed to make the parts of the model. These parts were made according to the rules of software; it was designed to translate these drawings as instructions for the actions of a laser-cutter. The assembled model provides instruction on the arrangement of the parts. The 1:50 sectional construction drawing also provides instruction on the kit of parts. Between the model and the construction drawing it is possible to be instructed on how certain parts of the building are proposed to be constructed and perhaps how even they may be prepared as a kit. The model kit was assembled by hand.

<b>Student:</b>	Paul Pattinson
<b>Programme of Study:</b>	Master of Architecture (Design) 2008-2010
<b>Programme Organiser:</b>	Dorian Wiszniewski
<b>Course Tutors:</b>	Liam Ross (2008-9) Kevin Adams (2008-2010)

# Edinburgh University Collection of Historic Musical Instruments

Edinburgh University Collection of Historic Musical Instruments ranks among the world's most important collections of musical heritage. All the main types of musical sound-making device are represented, and are presented to the public in two museums. The c. 3000 objects in the permanent collection constitute a rich research resource of both breadth and depth, and include many historically typical models of musical instrument spanning over 500 years together with prized rare and unique items. The instruments are supplemented by an archive of original materials, working papers and a sound archive. The Collection as a whole attracts researchers from far and wide and is an extensively cited resource in international scholarship. Instruments are lent from time to time to prestigious exhibitions at home and overseas and here displayed are the following items;

1. **1:1 scale technical drawing “Double Manual Harpsichord by Francis Coston, London, circa 1725, (Russell Collection Cat. No 20)”, EUCHMI 4320.** On three large Mylar sheets. Master drawing in pen and ink drawn by John Raymond, assistant curator, Russell Collection of Early Keyboard Instruments, University of Edinburgh 1992-3
2. Bundle of **rough sketches and drafts** on paper and plastic film for preparation of drawing(1) by John Raymond
3. **Hardbacked notebook** “Blue Book” of work in progress, data collection and jottings of all material relating exclusively to this instrument. Mostly notes by John Raymond.

The Francis Coston double-manual harpsichord was offered to the University of Edinburgh's Russell Collection in 1987 by its owner Mrs Martha Steedman of Edinburgh as a temporary loan with an option to purchase. The instrument itself is of outstanding importance in the chronology of English harpsichords being one of the earliest extant double-manual instruments from an older building tradition of which few examples remain. The beautifully painted soundboard is a very rare feature.

The making of technical drawings has been a significant part of the work of the musical instrument collections in the University with a two-fold purpose: firstly as part of the documentation of the instrument itself for academic research and secondly as a source of general information available to the public, in particular, for practical use by musical instrument makers, enabling them to make modern copies inspired by the original. Drawing by the traditional method is now almost an obsolete skill; is time-consuming work, but the process of examination and measurement gives the draughtsman a unique insight into the instrument's construction and the working practices of the maker. In retrospect I have to admit this drawing is somewhat over-detailed and perhaps a simpler method could have communicated the essentials more succinctly.

In agreement with my former colleague and curator, Dr Grant O'Brien, we decided to make the drawing because at the time the future of the instrument was somewhat in doubt. Fortunately it was subsequently acquired permanently for the University's Collection with funding from various sources in July 1991. Paper copies of the drawing are available from the Friends of St Cecilia's Hall Museum (a registered charity) and are supplemented with photographs and data sheets. Profits from sale of drawings go towards a fund for the purchase of new instruments. The drawing on display is the final copy master drawing, which is kept in the University of Edinburgh Library Archive. The drawing was executed using Staedtler Marsmatic 700 stylographic pens in three point widths: 0.25mm 0.18mm, and 0.13mm with some shading details in pencil and is drawn on Mylar plastic drawing film.

Commentary by John Raymond, Assistant Curator, EUCHMI





# Lothian Health Services Archive

Lothian Health Services Archive (LHSA) holds the historically important local records of NHS hospitals and other health-related material. LHSA collects, preserves and catalogues these records and promotes them to increase understanding of the history of health and for the benefit of all. LHSA is core funded by NHS Lothian and is part of the University of Edinburgh Centre for Research Collections.

LHSA's collections date from 1594, and the earliest personal health records are from 1770. Gifted or deposited non-NHS institutional and personal papers have increased the range and depth of holdings, which now occupy c.3,000 shelf metres. There is also a significant photographic collection, as well as older printed books, medical instruments and works of art.

In their original context of use, the exhibited items show how drawing was a teaching resource in both clinical psychiatry and hospital construction. Here they are displayed in a new context, where they continue to teach us about patients' and healthcare practitioners' experience of the past.

Ruth Honeybone  
Conservator  
Lothian Health Services Archive



# Medical Illustration Graphics Lab

Graphics Lab provides a graphics service for University staff and students and also for NHS Lothian staff. Based in the Western General Hospital, my clients are mostly surgeons, consultants and other hospital and University staff, so I am often asked to produce drawings and illustrations with a medical/anatomical theme. These illustrations might be full colour representations of surgical procedures, diagrammatic representations of anatomy, or simple black and white line drawings. Often, the illustrations I produce end up in medical textbooks and scientific journals. Displayed here are developmental drawings as well as images for specific surgical techniques as outlined below.

## Hernia repair procedure

Technique: Hand drawn line art, scanned into computer and coloured using Adobe Photoshop software. These illustrations show the various stages of a hernia repair procedure. Since no reference photographs were provided for this job, a lot of client input was required to ensure the drawings were accurate.

## General Surgery line drawings

Technique: Drawn directly on computer using Adobe Illustrator software. This series of drawings was produced for inclusion into a general surgery textbook. They illustrate the correct ways to hold surgical tools, the techniques for tying surgical knots and general surgical procedures.

Textbook: *Foundations of Operative Surgery* by Bruce Tulloh and David Lee, ISBN-10: 0199228663.

## Blood Vessels (three different approaches)

### A) Vessel cut-away

Technique: Hand drawn ink line art, scanned into computer and then coloured using Adobe Photoshop software. This illustration shows a 3D style, cut-away view of narrowed blood vessel. This blood vessel has become narrowed because a build up of plaque (yellow fatty substance) has ruptured the vessel wall. This in turn has forced a fibrin clot (the black area in the plaque) through, into the blood stream.

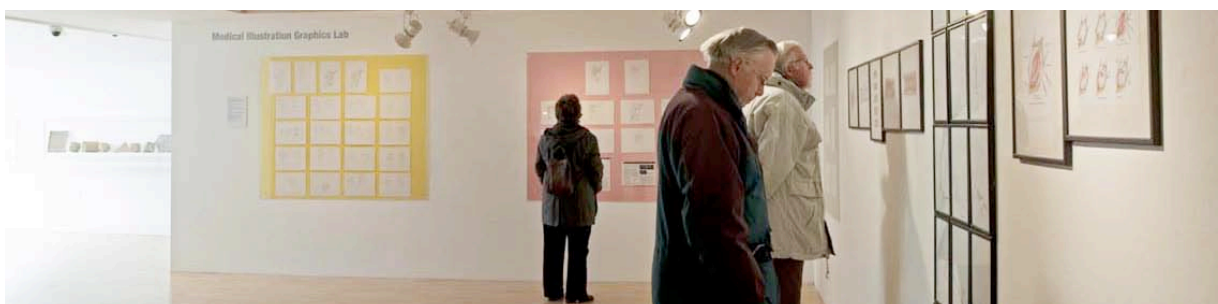
### B) Vessel diagram

Technique: Drawn and coloured directly on computer using Adobe Illustrator software. This illustration displays essentially the same subject matter as the **Vessel cutaway** drawing. This time however, the style of the drawing is much more diagrammatic and shows in detail some of the other processes that occur when a blood vessel becomes narrowed. You can still see the plaque rupturing the vessel wall and the clot bursting through to restrict the blood flow even further.

### C) Narrowed blood vessel with stent insertion

Technique: Drawn directly on computer. The outline was drawn with Adobe Illustrator and then imported to Adobe Photoshop and coloured. This series of drawings shows a similar subject matter again – this time the process of inserting a stent (a tiny metal frame) to open up a narrowed blood vessel.

**Gillian Kidd:** The University of Edinburgh's Learning Technology Section, Graphics Lab design team.



# School of Chemistry

The drawings and objects are from the School of Chemistry and are examples of the way in which chemists use drawings to represent chemical phenomena. As you can see, the drawings are not of test tubes, flasks and other laboratory equipment. Instead, these drawings are symbolic representations, underpinned by the laws of physics, of the properties and chemical reactions of atoms and molecules. (Molecules consist of atoms which are joined together in specific arrangements, for example, a molecule of carbon dioxide consists of an atom of carbon attached to two atoms of oxygen.) All matter (i.e. solids, liquids and gases) is composed of atoms and molecules and the explanations for the properties and behaviour of matter lie at the atomic and molecular level.

The drawings are an invaluable tool which chemists use to explain experimentally derived results and to explore possibilities with respect to the shape and structure of molecules (see also the objects displayed); the drawings enable us to represent three-dimensional structures in a two-dimensional format; they enable us to describe the pathway of a chemical reaction and represent the rearrangement of atoms in molecules as they undergo chemical reaction; they allow us to explore the energy changes which underpin chemical transformations. The secrets of our material world lie in the behaviour of atoms and molecules and chemists use drawings and objects to explain and explore the behaviour of matter.

The drawings and objects are representations of conceptual models, derived from the laws of physics, which describe the behaviour of atoms and molecules. It would be most unusual to solve a problem or to explore an idea in chemistry without producing a drawing.

Dr Elizabeth Stevenson  
Outreach & Public Engagement Officer  
School of Chemistry



# School of Chemistry continued

## 3D Screen

On display on the wide screen T.V. are a series of three-dimensional (3-D) representations of experimentally derived structures. The different coloured balls represent the relative positions of atoms and the lines represent the chemical bonds which hold the atoms together in a specific arrangement.

All of the materials around us, including our own bodies, consist of atoms, which can be joined together in specific ways to form more complex structures. If we know the 3-D structures in which the atoms are arranged, it helps us understand the properties of materials. This is crucial for technical advances, for example in drug discovery and fuel storage materials.

The series of images displayed on screen (and listed below) have been used to teach 1<sup>st</sup> year undergraduate students about materials in the 'solid state'. The structures of solids consist of 3-D arrangements of atoms but are often displayed in a 2-D format. This makes it difficult for students to visualise the 3-D structures. Here in the School of Chemistry, University of Edinburgh we have been taking advantage of recent soft-ware developments which allow us to generate 3-D images of structures.

### Order as played in the video

1- NaCl- Sodium Chloride (table salt).

2- CsCl- Caesium Chloride (another simple salt).

3- Graphite- a layered structure of carbon, which gives rise to its 'slippery', self-lubricating qualities.

4- Diamond- another structure of carbon and probably the most well known, each carbon atom is connected to four others extending throughout the structure. This 3D network of carbon atoms gives rise to Diamond being extremely hard.

5- C<sub>60</sub>- buckminsterfullerene often referred to as a 'buckyball' it contains a five-membered ring of carbon atoms, surrounded by five, six-membered rings, and shaped just like a football.

6- Zeolitic imidazolate framework-8- often shortened to ZIF-8 forms a series of materials which possess large pores capable of storing gases such as methane and hydrogen. These materials are being intensely investigated as storage materials for alternative energy sources.

7 Anorthite – CaAl<sub>2</sub>Si<sub>2</sub>O<sub>8</sub>, is a calcium containing abundant mineral in the Earth's crust and is also found on the moon.

Dr Stephen Moggach

Scottish Government/Royal Society of Edinburgh Personal Research Fellow

School of Chemistry



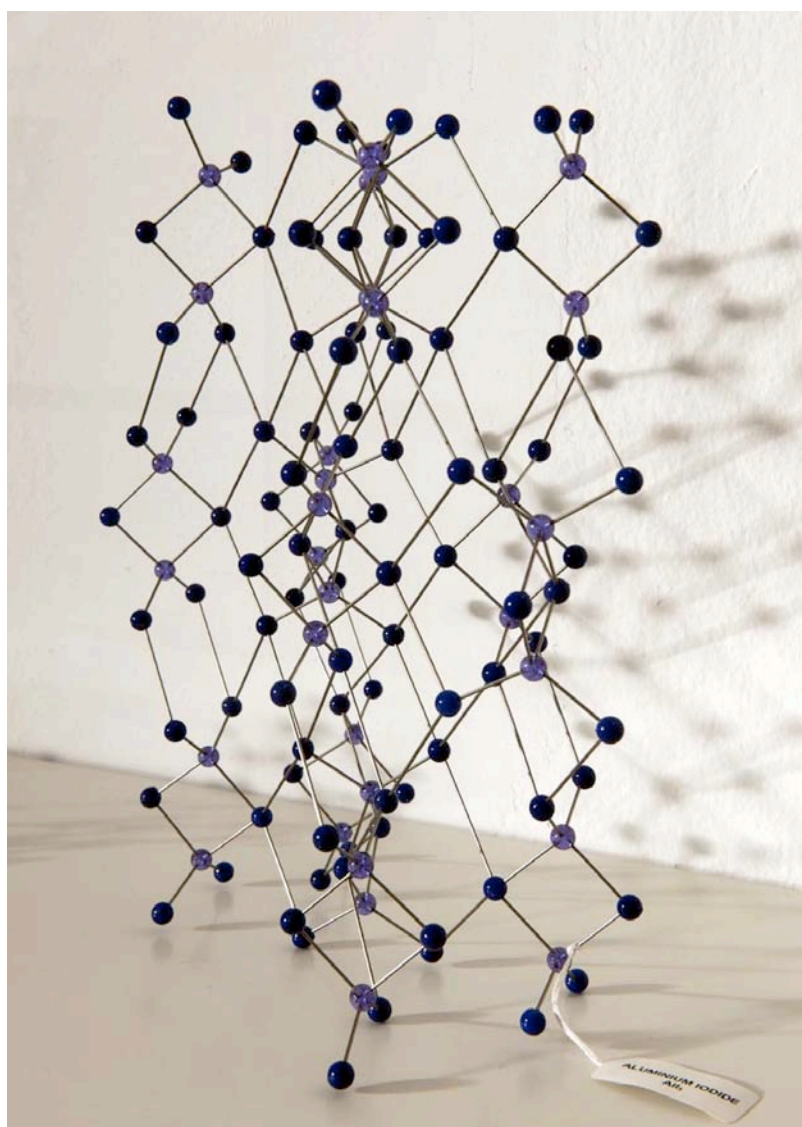
# School of Chemistry continued

## Beevers Models

The delightful and instantly recognisable forms of Beevers Miniature Models are valued and displayed all over the world. They were devised by Arnold Beevers, from the School of Chemistry, University of Edinburgh who determined that the models must be both accurate and elegant. Originally the models were constructed by disabled workers, however, in 1980, the business was taken over by the University of Edinburgh and became a self-financing unit called Beevers Miniature Models. The continuation of the company, now as Miramodus, shows that Arnold Beevers was correct in thinking that for teaching and research, computer modelling would not entirely replace the elegant permanent model.

## The Krantz Models

The models are made from varnished cardboard and were developed by Friedrich Krantz (who had a degree in mineralogy) supported by his teacher, the crystallographer Carl Hintze. These models depict the crystal shapes of minerals (look out for Vesuvianite and Garnet). Krantz published numerous detailed catalogues of the collections he offered and they constitute a precious documentation. Friedrich Krantz was following in the footsteps of his uncle Adam August Krantz (who studied pharmacy and later "Geognosie") and founded the Krantz company in Bonn in 1883, making models from pearwood and walnut.



# **Curator's Assessment**

## **Pat Fisher, Principal Curator**

### **1. Communication with artist / partners both prior and during exhibition**

Communication with the academic project partners was excellent throughout.

### **2. Promotion – print, poster, press release, website**

The poster and written invitation matched the quality of the project and received good feedback from recipients.

### **3. Installation Period**

Installation was enjoyable as the design concept for the exhibition was realised. Additional technical staff were helpful and resourceful.

### **4. Vision of Artwork – content, conceptual framework**

The vision of the project was achieved beyond expectation with harmony of display creating a rich and multi layered exhibition.

### **5. Curatorial Vision – exhibition flow/design, visual impact, presentation**

Within resources, all good.

### **6. Information / Interpretation**

Good

### **7. Visitor Numbers / Audience Reaction**

The visitor numbers were good for the time of year and for an 'internal' thematic exhibition of low budget. The project was an important PR exercise within the University and for eca receiving positive feedback from academic units, Principal and other staff. Additionally it had at its core an important intellectual idea of how often abstract information is visualised in the education sector.

### **8. Events Programme**

It was particularly good to see curator colleagues and academics contributing to the overall high standard of events.

### **9. Publicity - press and review**

Good

### **10. Financial Management**

The project was matched normal high presentation standards with low budget - a model for future.

### **11. Overall**

To be repeated!

# Education & Events Programme

## Talks

These bitesize lunchtime talks were in easily digestible half hour chunks and delved into the remarkable collections on display. The talks were free and took place fortnightly on Wednesdays throughout the exhibition from 1.15-1.45pm.

### *Curator's Talk – Wednesday 3 February – 1.15 – 1.45pm*

Exhibition curator, Pat Fisher presented the rationale for the exhibition, how it was selected as well as an overview of the exhibition as a whole.

### *Veterinaries Talk Drawings – Wednesday 17 February - 1.15 – 1.45pm*

Dr Alastair MacDonald and colleague Colin Warwick from the Royal (Dick) School of Veterinary studies gave their insights into how drawing plays a key role in veterinary education and in addition provided some of the historical background to the drawings on display.

### *Chemists Talk Drawings – Wednesday 3 March - 1.15 – 1.45pm*

Drs Stephen Moggach and Elizabeth Stevenson, both from the School of Chemistry at the University of Edinburgh, were delighted to give a guided tour of the chemistry drawings and objects on display.





# Education & Events Programme continued

## Workshops

This series of artist led workshops explored for all ages and abilities, the joy of drawing. The sessions took the exhibitions as starting points to gain an insight into the diverse uses of drawing, from art college life drawings to scientific diagrams.

### *Smugglerius – An Anatomy Class - Saturday 13 February – 11am – 2pm*

Artist Joan Smith, an experienced anatomy drawing tutor at Edinburgh College of Art, hosted an event in the gallery on 13 February where she will talk about the Georgian Gallery exhibition, gave a short lesson on anatomy for artists and invited participants to make drawings themselves.

### *Ideas Defined – Open Drawing Workshop for Adults - Tuesday 23 February – 6.30 – 8pm*

Everyone was invited to join an informal drawing session aimed at adults led by artist Sharon Quigley. The session provided a unique opportunity to explore the range of possibilities available through contemporary drawing practice inspired by the current exhibition. The session took place after hours in the gallery and lasted 90 minutes.

### *DRAW – A Nursery Workshop*

In this practical drawing session with Edinburgh-based contemporary artist, Louise Fraser, children had the chance to discover the Talbot Rice Gallery and explore the *Drawing for Instruction* exhibition. They then created their own drawings, taking over a space in the gallery to investigate ideas of scale as well as experimenting with different materials.

### *Inspiring Lines - Student Workshop*

How far can we push a drawing? At its most basic, a drawing is nothing more than a series of marks made on a surface by one human being, which another human being can understand. Edinburgh-based contemporary artist, Louise Fraser and students from Telford College explored in a daylong session, the diverse fields of study that drawing crosses over, to inspire new and exciting ways of making marks.

### *Drawing Together – A Community Workshop*

Edinburgh University Settlement's Stepping Stones project and Glasgow's Connect programme came together to explore the possibilities of contemporary drawing practice, in a 90 min gallery based drawing session taking direct inspiration from the current exhibition.





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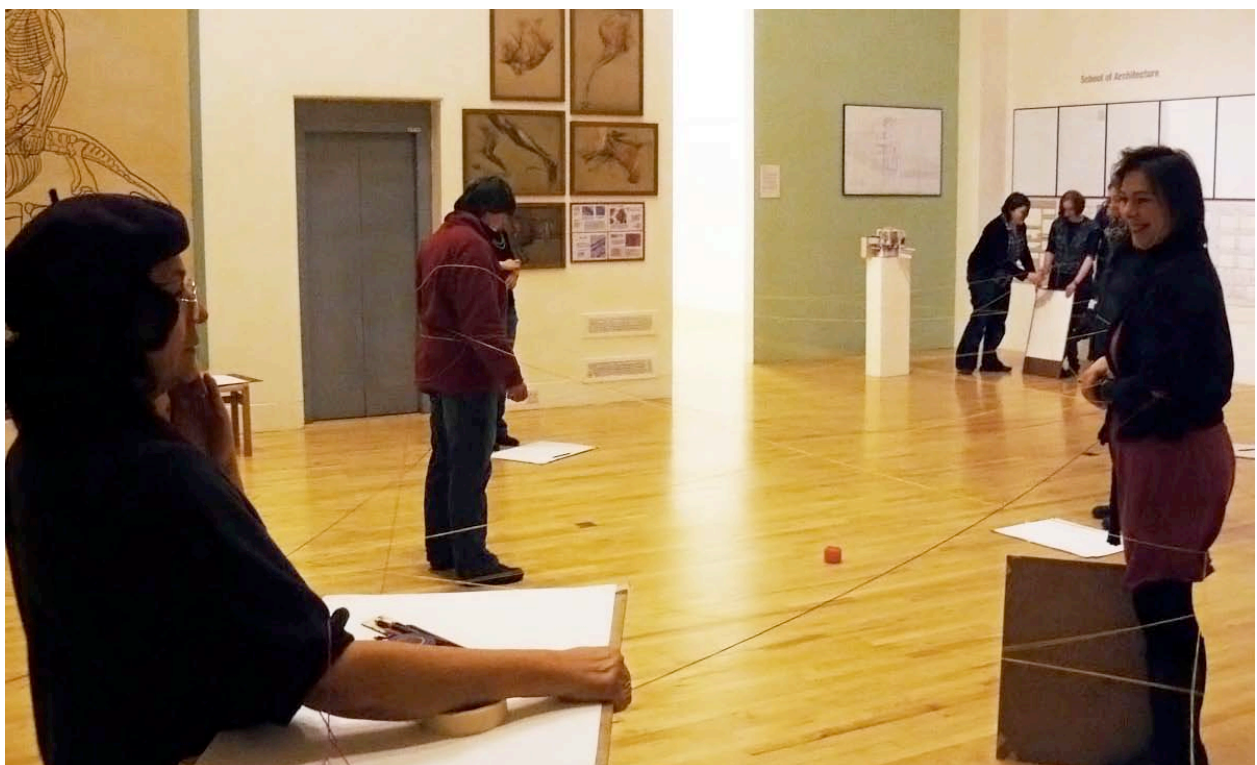


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# Smugglerius

## An Anatomy Class



*Smugglerius – An Anatomy Class - Saturday 13 February – 11am – 2pm*

Artist Joan Smith, an experienced anatomy drawing tutor at Edinburgh College of Art, hosted an event in the gallery on 13 February where she will talk about the Georgian Gallery exhibition, gave a short lesson on anatomy for artists and invited participants to make drawings themselves.

# Evaluation Results

Event: Smuggerius - An anatomy class

Date: 13/02/2010

Attended: 15

Completed forms: 5 33%

## How did you find out about this event?

Advert/Listing	Email	Website	Word of Mouth	Other
0%	0%	0%	80%	20%

## How often do you visit the gallery per year?

First visit	1-2 times	3-4 times	5-10 times	10+ times
0%	60%	20%	20%	0%

## If you have been to the gallery for an event before, please circle the event/s that apply

Talk	Tour	Workshop	Performance	Other
22%	22%	44%	0%	11%

Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor	Average	Good	Excellent
0%	0%	40%	60%

### Duration:

Too long	Too short	Just right
0%	50%	50%

### Gallery Facilities:

Poor	Average	Good	Excellent
0%	0%	20%	80%

### Gallery Staff:

Poor	Average	Good	Excellent
0%	0%	20%	80%

### Overall:

Poor	Average	Good	Excellent
0%	0%	20%	80%

If there was anything about the event you could change what would it be?

Any other comments?

- More seats to work in gallery. Or benches.
- Could we have a little tea or coffee break!
- All explained brilliantly - went by too quick.
- then the fun bit - the workshop - which I'd love to be a wee bit longer.
- but 'cause of a brilliant subject to draw and fantastic story.
- More time for drawing would be good.



# Ideas Defined

## Open Drawing Workshop for Adults



*Ideas Defined – Open Drawing Workshop for Adults - Tuesday 23 February – 6.30 – 8pm*  
Everyone was invited to join an informal drawing session aimed at adults led by artist Sharon Quigley. The session provided a unique opportunity to explore the range of possibilities available through contemporary drawing practice inspired by the current exhibition. The session took place after hours in the gallery and lasted 90 minutes.

# Evaluation Results

Event: Ideas Defined - Open Drawing workshop for Adults

Date: 23/02/2010

Attended: 22

Completed forms: 15 68%

## How did you find out about this event?

Advert/Listing 12%	Email 47%	Website 6%	Word of Mouth 29%	Other 6%
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## How often do you visit the gallery per year?

First visit 27%	1-2 times 27%	3-4 times 27%	5-10 times 20%	10+ times 0%
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## If you have been to the gallery for an event before, please circle the event/s that apply

Talk 38%	Tour 0%	Workshop 50%	Performance 0%	Other 13%
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Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor 0%	Average 0%	Good 7%	Excellent 93%
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### Duration:

Too long 0%	Too short 13%	Just right 87%
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### Gallery Facilities:

Poor 0%	Average 0%	Good 7%	Excellent 93%
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### Gallery Staff:

Poor 0%	Average 0%	Good 13%	Excellent 87%
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### Overall:

Poor 0%	Average 0%	Good 14%	Excellent 86%
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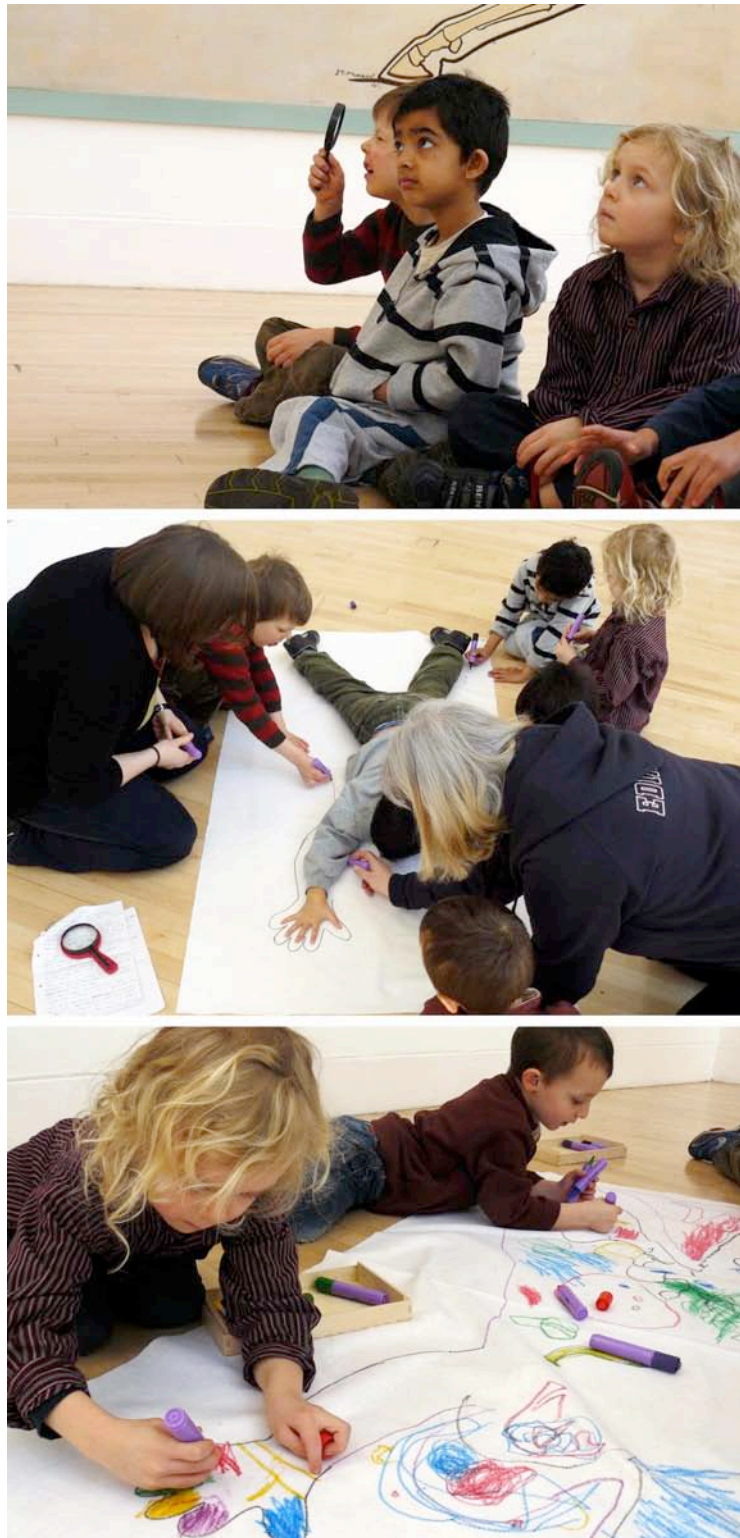
If there was anything about the event you could change what would it be?

Any other comments?

- A little longer? Experimental - good
- Black or dark string to stand against wood floor as opposed to yellow
- Very good, I enjoyed it.
- Brilliant + Free so anyone can come
- I liked it :-) We really enjoyed it and will come again!
- Great!
- Enjoyed it!

# DRAW

## A Nursery Workshop



In this practical drawing session with Edinburgh-based contemporary artist, Louise Fraser, children had the chance to discover the Talbot Rice Gallery and explore the *Drawing for Instruction* exhibition. They then created their own drawings, taking over a space in the gallery to investigate ideas of scale as well as experimenting with different materials.

# Evaluation Results

Event: DRAW - a Nursery Workshop  
Date: 01/03/2010  
Attended: 9  
Completed forms: 1 11% by teacher

## How did you find out about this event?

Advert/Listing 0%	Email 67%	Website 0%	Word of Mouth 0%	Other 33%
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## How often do you visit the gallery per year?

First visit 0%	1-2 times 100%	3-4 times 0%	5-10 times 0%	10+ times 0%
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## If you have been to the gallery for an event before, please circle the event/s that apply

Talk 0%	Tour 100%	Workshop 0%	Performance 0%	Other 0%
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## Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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### Duration:

Too long 0%	Too short 0%	Just right 100%
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### Gallery Facilities:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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### Gallery Staff:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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### Overall:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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## If there was anything about the event you could change what would it be?

### Any other comments?

- Really enjoyed the event, found it helpful + refreshing doing new things. Really liked Louise - very helpful + nice! Would take similar event again.



# Inspiring Lines Student Workshop



How far can we push a drawing? At its most basic, a drawing is nothing more than a series of marks made on a surface by one human being, which another human being can understand. Edinburgh-based contemporary artist, Louise Fraser and students from Telford College explored in a daylong session, the diverse fields of study that drawing crosses over, to inspire new and exciting ways of making marks.

# Evaluation Results

Event: Inspiring Lines - Student Workshop (Telford college)

Date: 24/02/2010

Attended: 17

Completed forms: 14 82%

## How did you find out about this event?

Advert/Listing 0%	Email 13%	Website 0%	Word of Mouth 25%	Other 63%
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## How often do you visit the gallery per year?

First visit 14%	1-2 times 43%	3-4 times 29%	5-10 times 14%	10+ times 0%
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## If you have been to the gallery for an event before, please circle the event/s that apply

Talk 10%	Tour 20%	Workshop 20%	Performance 10%	Other 40%
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Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor 0%	Average 0%	Good 43%	Excellent 57%
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### Duration:

Too long 0%	Too short 0%	Just right 100%
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### Gallery Facilities:

Poor 0%	Average 0%	Good 29%	Excellent 71%
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### Gallery Staff:

Poor 0%	Average 0%	Good 7%	Excellent 93%
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### Overall:

Poor 0%	Average 0%	Good 29%	Excellent 71%
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If there was anything about the event you could change what would it be?

Any other comments?

- I really liked the structure of the visit - the tour followed by drawing, sculpture, and time to document the work.
- I really enjoyed the work.
- Thought that I gained a lot of useful drawing techniques through experimentation.
- Enjoyed working in the gallery environment
- Thought it was all good don't think I would change anything
- Nothing, Amazing Experience
- Thank you, lovely educated staff and positive results and good feedback from drawing.

- Learnt new techniques and loved the whole experience!
- I really liked the documenting process of the sculptures.
- The talk was very interesting and just the right thing, really good.
- My favourite was the linear drawings [pen run out]
- I wouldn't change anything.
- We had a fantastic time, thank you.
- Workshop being spread over a couple of days with people from other groups.
- Nothing.
- Keep up the good work
- It would have been good to have examples of the kind of work produced previously
- It was a brilliant day - good to get back to basics.
- I really liked working within the gallery space.
- Having the tour, much more interesting than walking around on your own.
- Good fun, I have definitely learned something.
- Enjoyed the day to learn how to work differently and a change from working in studios
- Thanks for the day





# Drawing Together

## A Community Workshop



Edinburgh University Settlement's Stepping Stones project and Glasgow's Connect programme came together to explore the possibilities of contemporary drawing practice, in a 90 min gallery based drawing session taking direct inspiration from the current exhibition.



# Evaluation Results

Event: Drawing Together - A community workshop

Date: 26/02/2010

Attended: 10

Completed forms: 4 40%

## How did you find out about this event?

Advert/Listing 0%	Email 33%	Website 0%	Word of Mouth 50%	Other 17%
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## How often do you visit the gallery per year?

First visit 50%	1-2 times 25%	3-4 times 25%	5-10 times 0%	10+ times 0%
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## If you have been to the gallery for an event before, please circle the event/s that apply

Talk 67%	Tour 33%	Workshop 0%	Performance 0%	Other 0%
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Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor 0%	Average 0%	Good 25%	Excellent 75%
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### Duration:

Too long 0%	Too short 0%	Just right 100%
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### Gallery Facilities:

Poor 0%	Average 0%	Good 50%	Excellent 50%
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### Gallery Staff:

Poor 0%	Average 0%	Good 25%	Excellent 75%
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### Overall:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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If there was anything about the event you could change what would it be?

Any other comments?

- Sharon was a fantastic guide and shared her enthusiasm for the work on display.
- The workshop which followed was tremendous fun, with great materials.
- Drawing workshop great! Sharon was brilliant.
- Excellent mixed study + practical

# Tailor Made Tours



## **Tailor Made Tours**

### **Throughout the duration of the exhibition**

The aim of the education service is to enhance visitor enjoyment and understanding of the exhibition programme. The gallery welcomes groups of all shapes and sizes whatever your interests and background. Simply contact the gallery to arrange a tour that suits you.

*FREE event • booking essential • contact [info.talbotrice@ed.ac.uk](mailto:info.talbotrice@ed.ac.uk) 0131 650 2211*

# Evaluation Results

Event: Tailor made Tours - City of Edinburgh Gallery Tours  
Date: 11/02/2010  
Attended: 6  
Completed forms: 5 83%

## How did you find out about this event?

Advert/Listing	Email	Website	Word of Mouth	Other
0%	0%	0%	0%	100%

## How often do you visit the gallery per year?

First visit	1-2 times	3-4 times	5-10 times	10+ times
60%	40%	0%	0%	0%

## If you have been to the gallery for an event before, please circle the event/s that apply

Talk	Tour	Workshop	Performance	Other
0%	50%	0%	0%	50%

Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor	Average	Good	Excellent
0%	0%	20%	80%

### Duration:

Too long	Too short	Just right
0%	0%	100%

### Gallery Facilities:

Poor	Average	Good	Excellent
0%	0%	20%	80%

### Gallery Staff:

Poor	Average	Good	Excellent
0%	0%	20%	80%

### Overall:

Poor	Average	Good	Excellent
0%	0%	40%	60%

If there was anything about the event you could change what would it be?

Any other comments?

- Thank you for a fantastic, engaging tour. We'll be back.

# Evaluation Results

Event: Tailor made tour (WEA Exploring Edinburgh)  
Date: 23/02/2010  
Attended: 10  
Completed forms: 7 70%

## How did you find out about this event?

Advert/Listing 0%	Email 0%	Website 0%	Word of Mouth 86%	Other 14%
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## How often do you visit the gallery per year?

First visit 100%	1-2 times 0%	3-4 times 0%	5-10 times 0%	10+ times 0%
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## If you have been to the gallery for an event before, please circle the event/s that apply

Talk 0%	Tour 0%	Workshop 0%	Performance 0%	Other 100%
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## Bearing in mind that this is a free event please give your assessment of the following:

### Content:

Poor 0%	Average 0%	Good 20%	Excellent 80%
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### Duration:

Too long 0%	Too short 0%	Just right 100%
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### Gallery Facilities:

Poor 0%	Average 0%	Good 14%	Excellent 86%
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### Gallery Staff:

Poor 0%	Average 0%	Good 0%	Excellent 100%
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### Overall:

Poor 0%	Average 0%	Good 14%	Excellent 86%
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If there was anything about the event you could change what would it be?  
Any other comments?

- A good introduction to the gallery I look forward to seeing future exhibitions.
- A most enjoyable and informative visit, our guide was wonderful



A GUIDE TO THE ROYAL ACADEMY OF ARTS IN 1781 DESCRIBES, WHY THE CAST WAS MADE:

SCULPTOR AGOSTINO CARLINI (c.1718-1790), DESCRIBED AS "A MAN OF TALENT" BY HIS CONTEMPORARIES, WAS BEST KNOWN FOR HIS MARBLE TOMBS. PROBABLY FROM GENOA, HE FIRST APPEARS IN LONDON RECORDS IN 1760. EIGHT YEARS LATER HE BECAME ONE OF THE FOUNDING MEMBERS OF THE ROYAL ACADEMY OF ARTS; HIS OFFERING AT THE FIRST ANNUAL EXHIBITION WAS A MODEL OF GEORGE III ON A HORSE.

In the eighteenth century, executed murderers and other felons were, as part of their 'punishment', sent to the anatomists for dissection. Thus did Smuggerius fall into the hands of Dr William Hunter, a noted surgeon, accoucheur to the royal family, and famous anatomist. His later teaching at the Royal Academy of Arts, his huge library of books and prints, and his art collection has lead one scholar to dub Hunter "the mid-wife of Neoclassicism" (Black 2007:64).

"...I learned a good deal by my ears; but almost nothing by my eyes; and therefore, hardly anything to the purpose. The defect was, that the professor was obliged to demonstrate all the parts of the body, except the bones, nerves and vessels, upon one dead body. There was a foetus for the nerves and blood-vessels; and the operations of surgery were explained, to very little purpose indeed, upon a dog". (Hunter 1784:88 also quoted in Moore 2005:39).

William Hunter also had a less enviable, and apparently well-founded, reputation for his lectures on art and anatomy at the Royal Academy schools, where he had been appointed as the first Professor of Anatomy in 1768. Friends with many artists including Reynolds and Hogarth, it has been said that his "... real contribution to the Royal Academy was not his ideas of artistic perfection but the fostering of fresh enthusiasm for professional standards in artistic anatomy for Robert Knox, writing in the 1850s, summed up the British Academic painters of the period as the 'Anatomical School'" (Brock:1983:66).

*The Study of the Bones and Muscles will be allowed to be very essential to painters and sculptors, if it be known, and it is really true that every variety which any living creatures can bring out, colour only excepted, depends entirely upon the play of the Muscles. Every varied attitude, action and gesture, every change of face, is no other than varied muscular motion. Every thing which we have seen acted in reality at Broughton's Amphitheatre at Saddlers Wells, and such places, and every thing which we see done upon the Stage, in the way of imitation by the Comedian or the Tragedian, is nothing but a skillful exercise of muscular motion."* (quoted in Black 2007:169).

including Smugglerius, to help explain the forms and functions of the muscles. Each lesson examines a muscle group or skeletal structure and the life model is asked to move in order to demonstrate particular actions.

William Hunter was responsible for at least one other *ecorce* before the creation of *Smugglerius*. Portrait painter James Northcote, writing to his brother in 1771, describes, again very briefly, this case.

In Johann Zoffany's painting of c1772 'William Hunter Lecturing at the Royal Academy' we see Hunter's first écorché, the standing figure to which he is comparing the living model. The pose follows the pattern set by Vesalius of one arm raised and the weight falling on one leg to show the opposing muscles of the body in action. The same écorché is in the background, along with a collection of classical casts which give a sense of Hunter's 'taste' in Zoffany's 'The Academicians of the Royal Academy' (1771-72).

*"This society were acquainted with it and they were desired to come and chuse [sic] the best subject for such purpose. When they had fixed upon one he was immediately sent to their apartments. As all this was done in a few hours after death, and as they had not become stif [sic] Dr. Hunter*

The Academicians of the Royal Academy  
Oil painting by Johann Zoffany, 1771-72  
The Royal Collection  
© 2010 Her Majesty Queen Elizabeth II

Smugglerius is set in the pose of a famous marble statue often called 'The Dying Gaul' (c. 230-220 BC), and is said to represent, in a Roman copy of an earlier bronze, a Celtic warrior in battle against the Greeks c. 230-220 BC. It is now in the Capitoline Museum in Rome at one of the most recognizable and popular classical sculptures in Europe. A cast of the Dying Gaul is much valued part of the Edinburgh College of Art cast collection and can be seen at the Edinburgh College of Art and compared to, Smugglerius.

*I see before me the Gladiator lie;  
He leans upon his hand—his manly brow,  
Consents to death, but conquers agony,  
And his droop'd head sinks gradually low—  
And through his side the last drops,  
Ebbing slow  
From the red gash, fall heavy, one by one.  
Like the first of a thunder-shower; and now  
The Arena swims around him—he is gone,  
Ere ceased the inhuman shout which hailed the  
Wretch who won.  
.... Childe Harold (1818) Fourth Canto*

A marble sculpture of a reclining male figure, possibly a youth, with a curly headpiece, resting on a base. The figure is shown in a dynamic, seated or reclining pose, with one leg bent and the other extended. The sculpture is set against a plain, light-colored background.

THE EDINBURGH COLLEGE OF ART SMUGGLERIUS

The 'jocular name', 'Smugglerius', has a pseudo-Classical ring appropriate to the style of s and it is likely that the cast was given this nickname by the Royal Academy students wh have been used to studying their own classical cast collection. Undoubtedly many of the Royal Academy teachers and students were also familiar with t 18th century literary club whose members were known as Scriblerians. In his 1741 'mem entirely fictional Martinus Scriblerus satirized pedants and their jargon laden pronoun Scriblerus was the brain child of John Arbuthnot, physician to Queen Anne from 1705 and the Chelsea Hospital, who also invented the iconic Englishman 'John Bull'.





Hunter Lecturing at the Royal Academy. Oil painting by Johann Zoffany, c. 1772.  
© Royal College of Physicians of London

## WHO WAS SMUGGLERIUS? - THE REAL MAN

It is impossible to be certain about the real identity of Smugglerius. However, a very likely candidate has emerged from our researches.

The Royal Academy website and many publications about its history suggest that the original cast was made 'from life' in 1775. In James Fenton's 2006 history, there is a copy of a letter from the young sculptor, John Deare (1759-1798) in London to his father. A date of 1775 is suggested, which seems to have been the result of a calculation of Deare's age at the time he wrote to his father.

*"I have seen two men hanged, and one with his breast cut open at Surgeon's Hall. The other, being a fine subject, they took him to the Royal Academy and covered him with plaster of Paris, after they had put him in the position of the Dying Gladiator."*

However, in an early edition of Nollekens and his times, Deare's letter is also quoted, the date is given as May 1, 1776 (Smith 1828:305-06) and the young sculptor's year of birth as 1760.

Given that the flayed man was arranged in the pose of the Dying Gaul, the body must still have been quite pliable and not too much decayed. Looking for any dual executions in April, close to the date of May 1 1776 when Deare wrote his letter, we discovered that on the 12th of April 1776 two men, and only two, were hanged: Samuel Whitlow for burglary and James Langar for highway robbery.

Burglary, according to the Old Bailey Online Project, was defined as *"...breaking into a dwelling house at night with intent to commit a felony (normally theft), or actually doing so. Such offences not committed at night were defined as Housebreaking..."*.

Highway Robbery, on the other hand, involved violence. Robbery was "an open and violent assault, forcibly taking property of any value from the victim, and putting him/her in fear". Highway robbery was any robbery which took place on or near the King's Highway. Langar's robberies were in Hyde Park – all streets in London were, as defined by the transport act then in force, considered highways. *"Because such crimes interfered with the freedom to travel they were viewed as particularly serious."* (Old Bailey Online project).

In the popular imagination of the late 18th and 19th centuries and indeed into the early 20th century, the Highwayman was sometimes romanticized as a mounted 'gentleman' fallen on hard times who, of necessity, had to relieve wealthy travellers of their valuables but always did so with charm and grace. He was often contrasted with the horseless, lower class 'foot-pad'. If using these definitions, then Langar was a 'foot-pad' as there is no mention of his owning a horse. Indeed if he had owned a horse, enabling a fast getaway, he may not have had to resort to violence or been caught. His victims believed that Langar was armed with a pistol, as well he might have been, although no specific weapon was produced in evidence. Some highwaymen and robbers kept large dogs to frighten people into giving up their property.

Trying to decide which of the two executed criminals might be the 'flayed man', we turned to various

transcripts of Old Bailey proceedings in the years 1770-1776. The Old Bailey was the trial site for all felonies (crimes carrying the death penalty) which occurred in London north of the Thames. In the transcripts of the 21st February, 1776 Proceedings we found a transcript (t17760221-18) concerning James Langar and William Dickinson who:

*"... were indicted for what they in a certain field and open place, near the king's highway [Hyde Park] in and upon John Boulton did make an assault, putting him in corporal fear and danger of his life, and stealing from his person a silver watch, value 3 l.[pounds] a steel watch chain, value one shilling, a brass watch key, value six pence, a cornelian seal set in metal, value five pence, a cloth coat value twenty shillings, and five shillings in money numbered, the property of the said John, January 8th."*

The victim, a pawnbroker, and his assistant who was offered the watch, all made much of the accused being tall and all identified James Langar as one of the highway men. So did a third member of the 'gang', who had held the victim fast while the other two relieved him of his valuables. Langar only said "I know myself not guilty of the fact".

There were also several people who spoke on his behalf. These included a sergeant in Colonel Lacy's company (as yet unidentified):

*"I know both the prisoners very well, they are soldiers in the same company. Langar has been inlisted [sic] about eight years or upwards; I looked upon him to work hard for his living; he did keep a tobacconist's shop, but has left it: I don't know his private character; if they come clean and do their duty, we count them good soldiers."*

One of Langar's customers at the tobacco shop also swore that: *"I have known Langar about seven years; I always apprehended him to be a sober honest man; he served me with tobacco, he has taken many pounds of my money; he has not served me this three or four months; I never heard an oath come out of his mouth, nor ever saw him fuddled [drunk]"*.

A woman named Mary Luff also testified: *"I have known Langar about a year and half; I always heard he had the character of a very honest man."*

Langar was found guilty and given a sentence of death.

During the same session of the Old Bailey, Langar appears again (t17760221-19) along with William Kerrison. This indictment stated that they *"in the king's highway, in and upon John Terry did make an assault, putting him in corporal fear and danger of his life and stealing from his person a half-crown and nine shillings in money numbered, the property of the said John, February the 1st"*.

In this trial, the victim, a hackney coachman, swore that he recognized Kerrison who had *"...said if I made a noise, he would blow my brains out..."* but he could not be sure that Langar was the man who took the money from his pocket. Kerrison was found guilty and sentenced to death but Langar was found not guilty.

Langar alone, although he had an accomplice, was charged at yet a third trial (t17760221-20) during that session. Again the crime was highway robbery in Hyde Park, during which one Charles Clark was robbed of:

*"... a silver watch, value twenty shillings, a steel watch-chain, value six pence, a cornelian seal set in metal, value six pence, a brass watch-key, value one penny, and a half guinea and seven shillings in monies numbered..."*.

Clark, who was on the way to deliver something to a pastry-cook, described the highwaymen thus:

*"...two men attacked me, one was a thickish man in dark-coloured cloaths [sic], ...the taller one came first to me, and presented what I took to be a pistol to my back, and ordered me not to look at him; the shortest collared me, and they blinded my eyes with their hands; whilst the short man held me, the tall one took my watch off of my fob, and he took half a guinea and seven shillings in silver out of my pocket which was in a purse of a bluish colour, and there was a bad half crown and a six pence amongst it. I lost my hat in the scuffle; one of the men struck me, and told me to go the other way, and not to look back or to follow them. The shortest proposed to kill me; but the tallest, which is the prisoner, opposed it, and said it should not be done. After some time I took courage, and looked round, and saw both of them running towards Grosvenor-gate..."*

The Blind Beak of Bow Street  
© Jeanne Cannizzo



Langar was captured by John Heley, who worked for Sir John Fielding of the Bow Street mag court. Fielding had replaced his half-brother, the novelist Henry Fielding who had set up office. Both the Fielding brothers knew Dr William Hunter, who had decided that the body Langar was to be transformed into Smugglerius the specimen. Indeed Sir John desc Hunter as his brother's *"old and sincere friend"* (see Black 2007:99). Known as the 'Blind Sir John was rumoured to recognize, by their voices, some 3,000 of London's thieves. Hunter had himself been relieved of a gold watch by two highwaymen and Sir John wrote to when the suspects were captured (Black 2007:155). Heley was probably a 'Bow Street' one of a band of 'pre-professional' policemen paid by the government through the magi apprehend and arrest criminals. He found Langar and described the scene in court:

*"...he was in bed in a room with a woman; in a drawer in that room I found this seal [prod I asked the prisoner, if the seal was his? He said he knew nothing at all about it; but in t drawer there were some regimental cloaths [sic], and these the prisoner owned to be his had the seal ever since."*

Again, as in the earlier trial, Thomas Cousins, the former bricklayer turned robber gave e against his accomplice. James Langar said in his defence "I see they are determined to s life away, I leave myself to the mercy of the Court." Langar was again found guilty and se to death.

When turning to the other man, Samuel Whitlow, who was hanged on the same day as we found nothing about his height or body mentioned in the transcripts of his three l burglary (t17760221-39, -44, -60). This leads us to conclude that James Langar is almos 'Smugglerius'. As a former soldier he was acquainted with guns, likely to have had a physique, and perhaps be better nourished than most people of the time. Indeed soldie often used as life models at this period for not only were their bodies frequently well n they were used to standing still on the parade ground (see Bignamini and Postle 1991:82 2003:55)

Since we conducted our research, the exhibition My Highest Pleasures: William Hunter an collection, at the Hunterian Museum, included the Royal Academy cast with a date of 'c.177 original, which agrees with our own conclusion (Black 2007:159, see also Trusted 2007: Although Langar was not, of course, a smuggler, it seems likely that his identity later conflated with that of a man executed at Tyburn, but after May 1776, who was a smuggl

## THE SENTENCE

If James Langar were executed in the 'usual' manner, this is what probably happened (see and Brandon 2004). The night before he was hanged, the prison chaplain offered him ' sacrament' and at midnight a bell at the nearby St Sepulchre's Church tolled. The next r hands bound in front of him and with a halter around his neck, he was carried in a c Newgate prison [close to the Old Bailey] to a portable gallows at Tyburn [near Marble Arch not far from Hyde Park and the site of his crimes.

Large crowds often turned out hoping to be entertained –although the courts hoped that out death sentences in public would act as a deterrent. The crowds in their turn attracted of hawkers, prostitutes and pickpockets who preyed upon them. Sometimes these sp were sympathetic to the prisoner, if they approved of his crime, and at others they were and cruel, bombarding him with stones and rotting fruit.

Arriving at Tyburn, Langar may have been offered a chance to address the 'audience' g to watch him die. We doubt, given his brief remarks in court, that he made much of a sp sought to confess his sins, although he might have taken comfort from the support of a sym crowd if such he had. Blindfolded with his own nightcap, he stood on the 'tailgate' of the c the noose was placed around his neck; then the horses were whipped and the cart mov under his feet. If unlucky, he may have swung for some 20 minutes, struggling for air b slowly of strangulation, while he thrashed about doing 'the Tyburn jig'.

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# Attendance Numbers

## Talks

Curator's Talk – Wednesday 3 February	9
Veterinaries Talk Drawings – Wednesday 17 February	10
Chemists Talk Drawings – Wednesday 3 March	6

## Workshops

Smugglerius – An Anatomy Class	15
Ideas Defined – Open Drawing Workshop for Adults	22
DRAW – A Nursery Workshop	9
Inspiring Lines - Student Workshop	17
Drawing Together – A Community Workshop	10

Tailor Made Tours	26
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Total	124
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# Concluding Remarks - Zoë Fothergill

## Curator, Education & Development

### Talks

Curator's Talk – Wednesday 3 February

Especially a pleasure for audiences to hear directly about the selection process for this exhibition that involved visits to fascinating archives and stores across the University.

Veterinaries Talk Drawings – Wednesday 17 February

Both speakers were well-prepared and gave a structured and comprehensive introduction to the visual material from the Dick Vet School and how it has been used and continues to develop in the teaching of students.

Chemists Talk Drawings – Wednesday 3 March

This was a thoughtful tour of the Chemistry section of the exhibition by two Chemists who are clearly passionate about their subject. There was a good use of analogies and metaphors that worked well with the predominantly art audience.

### Workshops

Smugglerius – An Anatomy Class

Well attended with a positive response. Joan Smith who has many years experience at teaching anatomy drawing was able to bring the cast alive in this practical session.

Ideas Defined – Open Drawing Workshop for Adults

A relaxed and enjoyable evening of drawing that took the Beaver's Models as a starting point. There was a good turnout and very positive feedback.

DRAW – A Nursery Workshop

The children loved being in the gallery and made fantastic life-sized anatomy drawings. There was a suggestion that the discussion was perhaps a bit too long but the drawings made their way onto the walls of the nursery so the experience continues to be enjoyed and to educate.

Inspiring Lines - Student Workshop

The students were grateful to have a full day focused on drawing, as much of their recent work had been conceptual and digital so this was a welcome chance to hone their drawing skills. Some lovely work was produced and the feedback was overwhelmingly positive.

Drawing Together – A Community Workshop

The participants of this session were from two different mental health initiatives and had not seen each other for some time so were pleased to get together again on a social level, as well as engaging in the exhibition. The general consensus was that there was such rich material in the exhibitions that the sessions were not long enough and a few people came back to the gallery afterwards to draw independently.

### Tailor Made Tours

Three separate tours for distinct groups were given and the gallery is pleased to continue to offer this service.



# Visitor Comments

## Comments from the visitor books follow

### Drawing for instruction: the art of explanation

Aberdeen – Edinburgh – Aberdeen. Drawing from life! Many thanks I did enjoy the smuggerious; four stars.

Edinburgh. Delightful.

Love it of course!

Excellent.

What a revealing exhibition! Looks excellent.

Niiiiiiice!

Incredibly fascinating great to see the health archive material particularly.

Wonderful surprise and good to get a chance to see these works. Thank you.

East Lothian - Great!

Great exhibition! Lisbon, Portugal

Fantastic exhibition I love what you've done with the space.

Great exhibition. Really liked the anatomy and chemistry.

Fabulous exhibition - great idea across the disciplines + some new surprises.

St. Albans – Awesome!

Beautiful work + use of space.

"I feel the need to draw again".

Great exhibition!! From Tenerife, Canary Islands!

ECA. Fantastic show – well done.

Drawings absolutely fabulous.

It took a long time to do these drawings, but such a huge privilege to work everyday with these treasures!

Great space, inspired pieces

Enjoyed the Two – manual Horpsichorol by Francis Coston, London, c. 1725. Russel Collection Cat. No. 20. Very detailed.

Very interesting exhibition – but you should turn the lights off and save energy when the sun shines!

Tokyo. Japan. An interesting, well-presented exhibition.

London Great.

Really wonderful exhibition, great to see so many disciplines brought together. London/ Oxford.

It's amazing to see where my family studied.

Edinburgh – nice drawings.

Great show – thanks!

Great.

Great.

Midlothian – Fascinating focus on drawing.

Brilliant

Fascinating. Especially the Hospital archive.

One of the most varied but intriguingly integrated exhibitions I've seen here. Fascinating – thanks!

As above, wonderfully imaginative and so well displayed, thanks.

Lovely drawing, well worth seeing!

Very interesting!

Fascinating!

Marvellous!

Great.

Authorship! Who is H. Brown – doing anatomical drawings for Prof..... Why no mention that Infirmary drawings are by David Bryce – working in William (?) office – B1 George st. More info please...

Fantastic!

Superb Exhibition – enjoyed seeing my head life drawing from 1968!!

Very interesting – particularly interested in Lothian drawings. More please!

Fascinating. Thank you for sharing the variety of uses for drawing

Great exhibition. I was particularly impressed by the harpsichord drawings.

# Press, Reviews & Print

## Press Summary:

The Journal, 'Drawing for Instruction', by Jeremy Parker,  
Wednesday 17 February 2010

The Times, 'From Tyburn Tree to anatomy tuition', by Mike Wade,  
Tuesday 19 January 2010





# Drawing for Instruction



Talbot Rice's new exhibition explores the role of drawing as the basic mode of human communication

Jeremy Parker

"WE SHOULD TALK less and draw more. Personally I would like to renounce speech altogether and, like organic nature, communicate everything I have to say in sketches," proclaimed Johann Wolfgang von Goethe, establishing drawing as the paramount form of human communication. Renouncing speech may be slightly extreme, but this sentiment highlights the essential function of illustration as a means of conveying and gaining knowledge of a particular object or concept.

The Talbot Rice Gallery's first show of 2010, *Drawing For Instruction*, explores this didactic function of drawing across a wide range of academic disciplines, juxtaposing early 19th century life drawings from the Edinburgh College of Art with digital drawings (viewed through 3D glasses) from the School of Chemistry.

The plethora of material explores the role of drawing as a form of communication and thus illustrates its importance within the world of academia. It suggests that aesthetic

value can be found in explanatory drawings, something that is displayed in James Turner Murray's vast canvas of a skeletal horse and rider situated in the lower gallery. The painting that usually hangs in the Royal Dick School of Veterinary Studies explores the contrasts between the anatomy of the horse and the human. With the addition of painterly details such as the wry smile, earrings and gilded tunic motif of the rider, Murray commands the viewer to acknowledge not only the educative but the aesthetic value of the piece.

Upon entering the upper gallery the viewer is confronted with Andrew Kennedy's erotic, surreal and often disturbing sketches, and a plan to reorganize Edinburgh society by William Bartholomew from the archives of the Lothian Health Service; offering an insight into the mind of a psychiatric patient and exploring notions of drawing as a means of therapy.

In an increasingly technological world it is often difficult to discern whether drawing holds as important a role as it did for previous generations. Through its rich and diverse collection and its unusual juxtapositions, *Drawing for Instruction* reminds

us of the importance of drawing as a vital tool for human communication, whether it be in developing an understanding of the human form in a life drawing class or expressing the laws



of chemistry on a molecular level.  
 Venue: Talbot Rice Gallery | Dates: Until 6 March | Price: Free

pinches and whooshing loops skip and weave in and around one another, transmogrifying into a post-industrial techno sleaze New-erland where Auf Wiedersehn Pet meets Blade Runner.

A creased brow etches itself on Schutte's forehead on more than one occasion, and it's easy to empathise; the crowd, to a man, seem to have been parachuted in from another gig entirely, and hesitate to offer more than polite applause to standouts like the 8-bit rattle of "Baby 3" and the 150bpm headrush of "Totes Kino".

This curious dissonance engendered by the brute force beats and perplexed onlookers—archetypal front row activity excepted—is all the more remarkable because its effects on the duo's efforts are negligible. Herfort's altar boy looks betray a bold stage presence, prowling and posing as he does in a chintzy, spangled blazer, while Schutte's relative composure assumes the foil for Herfort's more extroverted nature.

"Keine Melodien", Jeans Team's signature ditty, is the obvious choice for their encore, generating the cheers that the duo have toiled to whip up. A real shame, too, that circumstance has contrived to stultify the spirit of the evening. As the Germans bid a cursory thanks to their audience, they depart the stage to belated applause, and, you'd suspect, with a bitter taste in the mouth.

Venue: The Voodoo Rooms | Dates: 4 February | Price: £5

[www.born tobewide.co.uk](http://www.born tobewide.co.uk)

[www.jeansteam.de](http://www.jeansteam.de)



# From Tyburn Tree to anatomy tuition, the story of an 18th-century footpad is laid bare

Mike Wade

When he was hanged from the gallows at Tyburn, in London, the world seemed well rid of James Langar, a robber who had preyed on Georgian gentlemen strolling through Hyde Park. Now, almost 250 years after his execution, a cast of the criminal's body has been identified in Edinburgh College of Art where, ironically, it is used to inspire students of life drawing.

Langar's unlikely immortality has been uncovered after a remarkable piece of detective work by Joan Smith, an artist and lecturer, and Jeanne Cannizzo, an anthropologist. Intrigued by the sinuous cast, nicknamed *Smugglerius*, which has been an essential element in anatomy lessons for generations of Scottish art students, the pair decided to trace its original identity.

They searched through libraries in Edinburgh and London, pored over trial records and dates from the Old Bailey and examined details of the original *Smugglerius* casting. Finally they had pieced together an extraordinary life-after-death story that will be told next week in an exhibition entitled *Smugglerius Unveiled*.



Joan Smith: "It's a bit macabre, but it's fascinating"

Though it took months to identify Langar, Ms Smith said she had known from the outset that it was unusual for a full body cast to survive intact. In the 18th century a guilty verdict for a capital offence brought with it the certainty that a criminal's remains would be handed over to medical science for dissection. Condemned men would go the gallows knowing that they would have no Christian burial.

Langar owed his preservation to the intervention of William Hunter, the surgeon and anatomist whose eyes lighted on the corpse shortly after it had been cut down from the gibbet. Dr Hunter was immediately struck by the body's musculature, the result of Langar's eight years in the army.

"The story goes that Hunter saw the body and thought he had such a fantastic physique that, instead of cutting him up, he would take his skin off and make a cast," Ms Smith said.

"He took the skin and the fat off so all the musculature was visible and then had a plaster cast made. It is a fantastic specimen. You can see all the muscle strands and the fibres and you can see the muscles working. It is a bit macabre, but it is fascinating."

Hunter, a keen patron of the arts,



Rachael Claughton, a student at Edinburgh College of Art, follows generations of artists in studying *Smugglerius*

had the cast made by Agostino Carlini for students at the Royal Academy. The body was arranged in a famous classical pose known as the *Dying Gaul*. It is thought that William Blake studied the original. A drawing of the cast, by William Linnell, is held at the Fitzwilliam Museum, in Cambridge.

Though Carlini's original work is lost, copies are held at the Royal Academy and in Edinburgh, both cast by William Pink. The Edinburgh piece has been at the college since its foundation in the 1850s and has been an inspiration for thousands of students.

"I was taught anatomy looking at *Smugglerius*, studying skeletons and

looking at live models," said Ms Smith. "I drag him out from time to time and point out his muscles to the students. It is a fantastic way to see forms of body that you cannot see in a living person. 'Anatomy for artists tends to be about superficial structures — the surface forms, rather than what the liver looks like.'"

In today's climate of community sentencing and leniency towards first-time offenders, Langar's punishment may seem harsh. He was convicted as a footpad, a highwayman without a horse, and was arrested by the Bow Street Runners — sometimes called the first professional police force in

London — when he was home in bed with a woman. Among his clothes the Runners found items that had been stolen from his victims. This evidence, and the testimony of witnesses, were enough to convict him of armed robbery, then a capital offence.

Langar's final known words make chilling reading amid the court records, said Ms Smith. He is reported to have said: "I see they are determined to swear my life away, I leave myself to the mercy of the Court."

In the Old Bailey papers from February 21, 1776, the court recorder immediately notes both verdict and sentence: "GUILTY. Death."

## Murder in the name of science

● The study of anatomy flourished during the Enlightenment, with Scots universities leading the way

● William Hunter, pictured, and his younger brother John were born near East Kilbride, studied at Glasgow and Edinburgh, and went on to London where they became the most celebrated anatomists of their day

● John Hunter was known as the "founder of scientific surgery" while William, who

had the cast of *Smugglerius* made, became the first professor of anatomy at the Royal Academy

● The challenge for budding anatomists was the shortage of bodies. William Hunter, right, remembered his studies under Alexander Munro at Edinburgh University: "I learned a good deal by my ears; but almost

nothing by my eyes. The defect was that the professor was obliged to demonstrate all the parts of the body, except the bones, nerves and vessels, upon one dead body. There was a foetus for the nerves and blood vessels; and the operations of surgery were explained, to very little purpose indeed, upon a dog"

● William Hunter's work was praised

by Robert Knox, the most celebrated lecturer in anatomy at Edinburgh University in the 1820s. Knox, too, was faced by a shortage of good-quality cadavers and proved unscrupulous in his search for bodies

● In November 1827 William Hare was paid £7 10s for delivering the body of his dead lodger to Knox, a princely sum

that encouraged Hare, and his accomplice, William Burke, below, to embark on a murderous spree

● By the time they were arrested a year later, they had delivered 17 bodies for dissection, most of them believed to be tramps or drunks, whom they had murdered. After their arrest, Hare turned Queen's evidence, and Burke alone was hanged

